

The Secret Solfeggio Frequencies: Sound Vibration Rates for Creation and Destruction

The 9 frequencies listed below can be used with the PWM-45 PsiTronic Wave Modulator or programmed into one of the custom data banks on THE GB-4000 Frequency Generator. You can program all 9 frequencies into one custom data bank and run all 9 frequencies simultaneously, AND you can program all 9 frequencies into another custom data bank and run them one at a time. (See GB-4000 Operating Manual for instructions on how to do this.) Here is a suggested affirmation while using these frequencies: "I AM grateful for the easy and graceful healing transformation that is occurring in all of my bodies as a result of using these frequencies. I AM letting go of whatever does not serve the I AM that I AM."

Table 1: The Nine Secret Solfeggio Frequencies.

1.	174 Hz	=	174 = 3
2.	285 Hz	=	285 = 6
3.	396 Hz Ut	=	396 = 9
4.	417 Hz Re	=	417 = 3 → (415 Hz to 417 Hz is a key energy balancing frequency range)
5.	528 Hz Mi	=	528 = 6 → (528 Hz is known as the 'Miracle' Frequency)
6.	639 Hz Fa	=	639 = 9
7.	741 Hz So	=	741 = 3
8.	852 Hz La	=	852 = 6
9.	963 Hz Ti	=	963 = 9

These sound frequencies or electromagnetic vibrations (previously kept secret) are most likely to eventually be recognized as the primary frequencies associated with the matrix of creation and destruction. Please note that all nine frequencies are mathematically and harmonically related. Nine is the number of completion. Nikola Tesla said many times that there is tremendous power in the 3's, 6's, and 9's.

Table 1 shows the increasing frequencies encoded in the Torah and the Bible (Book of Numbers 7:12-83). Initially encrypted by Levi priests who translated the original Torah into Greek *Septuagint*, these nine frequencies apparently possess extraordinary spiritual power. In addition to their link to the hymn of St. John the Baptist and their likely association with creative and destructive events in the Bible, the third note -- "Mi" for "Miracles" or "528" - is the exact frequency used by genetic engineers throughout the world to repair DNA. You can also program the following five frequencies from Table 2 and Table 3 into the custom data banks.

Table 2: The Key of David/The Key of Libra/The Key of BALANCE and The GENESIS Frequency.

1. 360 Hz = 9 → (This is the Key of David Frequency which the ancient carillon bells were tuned to)
2. 531 Hz = 9 → (This is the GENESIS Golden Healing Frequency given by Archangel Michael)

"The Key of David" or "The Key of Libra" (known in modern music as G $\flat$ or F $\sharp$) is based on the Golden Section or Golden Mean. It is associated with a vibrational formula to bring gifts of joy, love, and healing. Pythagoras and the Science of Vibrational Medicine today confirm the Golden measures of Divine Proportion and the three witnesses of the balancing effects on Health in "The Key of David". Pythagoras also theorized that the earth creates a tone in space of G $\flat$ or F $\sharp$. NASA astronauts have since proven this to be correct using high-tech sound recording equipment. We will probably know with certainty at some future time that this represents the ageless wisdom of creation.

Table 3: The Great Pyramid King's Chamber Frequency, Royal Cubit Wave Form Frequency, and the Secret Concert Pitch.

3. 441 Hz = 9 (441 Hz is the resonant frequency of the Great Pyramid King's Chamber)
4. 144 Hz = 9 (144 Hz is the Royal Cubit (20.625") Wave Form Frequency)
5. 432 Hz = 9 (432 Hz is a key Secret Concert Pitch frequency)
6. 108 Hz = 9 (54 Hz is the "Breath of the Earth" and 108 Hz is the sacred Egyptian "Full Breath" Frequency)
7. 50 Hz = 5 (50 Hz is the frequency that the body nerves fire at. This is a useful frequency for pain relief)
8. 78 Hz = 6 (78 Hz is the frequency that the body uses for the production of ozone)

Table 4: Dinshah's Color and Sound Equivalency Chart.

Listed below are the Dinshah frequencies and their COLOR equivalents. These frequencies can easily be programmed into THE ULTIMATE Frequency Generator custom data banks. These frequencies can also be used with LED color therapy.

Color	Color Frequency	Musical Note	Note Frequency
Red	397.5 = 6	G	392 Hz
Orange	430.5 = 3	A	440 Hz
Yellow	464.5	A $\sharp$	466 Hz
Lemon	498 = 3	B	494 Hz
Green	531.5	C	523 Hz
Turquoise	565	C $\sharp$	554 Hz
Blue	598.5 = 9	D	587 Hz
Indigo	632	D $\sharp$	622 Hz
Violet	665.5	E	659 Hz
Purple	565*	A $\sharp$ and E 562* Hz	
Magenta	531.5*	G and E 525* Hz	
Scarlet	498*	G $\sharp$ and D	501* Hz

*denotes reverse polarity. From: Dinshah GP. *Spectralchrometry Encyclopedia*, Third Edition.

Table 5: Human Organ Frequencies.

The frequencies were discovered by Barbara Hero & [The International Lambdoma Research Institute](#).
She passed sound waves through a healthy organ and calculated these frequencies using the speed of sound.

• Blood	E	321.9 Hz
• Adrenals	B	492.8 Hz
• Kidneys	Eb	319.88 Hz
• Liver	Eb	317.83 Hz
• Bladder	F	352 Hz
• Intestines	C#	281 Hz
• Lungs	A	220 Hz
• Colon	F	176 Hz
• Gall Bladder	E	164.3 Hz
• Pancreas	C#	117.3 Hz
• Stomach	A	110 Hz
• Brain	Eb	315.8 Hz
• Fat Cells	C#	295.8 Hz
• Muscles	E	324 Hz
• Bone	A	418.3 Hz

Table 6: The Mineral Nutrient Frequencies are 11 different minerals that comprise the human body.

The frequencies were discovered by Barbara Hero & [The International Lambdoma Research Institute](#).

Ø Selenium	C#	272 Hz (Transpersonal/Earth)
Ø Molybdenum		336 Hz
Ø Potassium	D#	304 Hz
Ø Calcium	E	320 Hz (Solar Plexus)
Ø Chromium	G#	384 Hz (Throat)
Ø Manganese	G#	400 Hz
Ø Iron	Ab	416 Hz (Psychic Center/Uranus)
Ø Iodine	Ab	424 Hz
Ø Copper	Bb	464 Hz
Ø Phosphorus	B	480 Hz (Crown)
Ø Zinc	B	480 Hz

The Basics

Definitions:

solfa

1. the syllables do (formerly ut), re, mi, fa, sol, la, ti (formerly si).
2. the use of these syllables, as in vocal exercises. (Webster's Dictionary)

solfeggio

1. a vocal exercise in which the solfa syllables are used.
2. the use of the solfa syllables to name or represent the tones of a melody or voice part or the tones of the scale, or of a particular series, as the scale of C. (Webster's Dictionary)

The term "solfa syllables" refers to the actual syllables derived by Guido Aretinus (this will be explained later) and the term "solfeggio scale" refers to the act of singing those syllables. According to the dictionary, the term "solfa" was probably derived by combining the fifth and fourth syllables ("sol" and "fa"). We have used the already existing term of "solfa" as an acronym for the phrase Sound Of Life Frequency Attunement.

The modern day solfa scale is a series of seven ascending notes that are sung to the syllables do-re-mi-fa-so-la-ti.

The ancient solfa scale was a series of six ascending notes that were sung to the syllables ut-re-mi-fa-sol-la.

Introduction

The solfa syllables were originally taken from a Gregorian chant written for John the Baptist called Ut Queant Laxis. The explanation of how these syllables were arrived at will be covered in a later section.

The six sound frequencies in the Bible in the book of Numbers, chapter 7, verses 12-89 were discovered by Dr. Joseph Puleo. The frequencies are 396hz, 417hz, 528hz, 639hz, 741hz, and 852hz.

The exact frequencies used to sing the original solfeggio scale are unknown because throughout history different tuning applications have been used. The standard for tuning for the past 200 years is quite different from the tuning practices dating from antiquity through about the 16th century A.D. Ancient tuning practices used a system of tuning known as "Just Intonation." The tuning practice adopted for western cultures from about the 16th century and used today is known as "Twelve-Tone Equal Temperament." Music of modern man is basically in a box of limitations. A quote from the book, The Just Intonation Primer, written by David B. Doty is as follows:

"Although it is difficult to describe the special qualities of just intervals to those who have never heard them, words such as clarity, purity, smoothness, and stability come readily to mind. The supposedly consonant intervals and chords of equal temperament, which deviate from simple ratios to varying degrees, sound rough, restless, or muddy in comparison."

"An equally serious problem with twelve-tone equal temperament is that it supplies composers with an artificially simplified, one-dimensional model of musical relationships. By substituting twelve equally spaced, fixed tones for a potentially unlimited number of tones, interconnected by a web of subtle and complex musical relationships, equal temperament not only impoverished the sonic palette of Western music, but also deprived composers and theorists of the means for thinking clearly about tonal relationships, causing them to confuse close relationships with remote ones and consonances with dissonances."

"Just Intonation has depth and breadth. Its fundamental principles are relatively simple but its ramifications are vast. At present, the musical realm that comprises Just Intonation remains largely unexplored. A few pioneering composers and theorists have sketched some of its most striking features, but the map still contains many blank spaces where the adventurous composer may search for new musical treasures."

It is important to understand that sound frequencies are very powerful, and intent is very powerful. When there is a marriage between certain frequencies and certain intents, they give birth to a living attunement with the Divine Mind that brings the physical and the etheric bodies into a balanced resonance. Balance is the key to well-being.

Historical Figures

Pythagoras (c. 569 BC – c. 475 BC)

Pythagoras was born in Greece on the island of Samos. He is described as the first pure mathematician. He founded a society known today as the Pythagoreans; they were a very secretive society that lived in communal conditions. They adhered to a strict code of secrecy. A few of their beliefs were: All reality is mathematical in nature; the soul can rise to union with the divine; certain symbols have a mystical significance.

The Pythagoreans were not like the mathematicians of today; they were not interested in trying to formulate or solve mathematical problems, rather, they were interested in the concepts or mystical qualities of numbers and mathematical figures, such as a triangle, square, hexagon, circle, etc.

One of the mystical concepts developed by this society was the reduction of a number to a single digit. For example, $15=1+5=6$ or $236=2+3+6=11$ and $11=1+1=2$. This concept will be referred to later.

According to an article in Yoga Journal written by Richard Leviton, Pythagoras believed that "the mathematical ratios between the vibratory rates of the notes on a scale reflect a universal law of harmony, descriptive of planetary motions, the laws of music, and the inner life of the soul. A single stretched and vibrating string illustrates both the fundamentals of musical harmonics and the laws of the cosmos. 'Study the monochord,' advised the Greek philosopher, 'and you will know the secrets of the universe'."

It should be noted that the Pythagoreans were famous for their mutual friendship, unselfishness, morality, and honesty.

St. Gregory the Great or Pope Gregory I (540 AD – 604 AD)

Gregory was born in Rome to a noble and wealthy family. As a young adult he held government office and was beloved and respected by the people. At about age 35 he had a spiritual awakening. He renounced worldly possessions and founded seven monasteries. He converted his family home in Rome into a monastery and became a simple monk.

Eventually, he was chosen as secretary to the Pope. When the Pope died of the plague, Gregory was pressured into accepting the office, although he did not want it. At the time he became Pope he likened the church to an old ship that was shattered, decayed, and full of leaks. Pope Gregory labored zealously to improve the condition of the church and was known for his brilliance, as-well-as, his compassion and charity. He founded a school for singing and established a new way of chanting from which we have derived the name Gregorian chants. Realizing that monks and nuns had devoted their lives to God; but also that the mind wanders and the body is weak, chanting was used as a tool for intensifying the focus of mind and body. Chanting was effective at almost any moment, be it formal rituals or daily chores.

Parts of a monastery were set aside for visitors. Refuge could be taken by pilgrims, the ill, the aged, etc. They could hear the monks chanting round the clock. The chant was believed to have a rhythmic pulse that was a fundamental order of the universe. The chant was believed to have healing qualities.

Paul the Deacon aka Paulus Diaconus (c. 720 - c. 799)

Paul the Deacon was born at Friuli. He was a descendant of a noble Lombard family. Paul was a medieval historian and one of his most important works was the history of the Lombards, a Germanic tribe that established a kingdom in northern Italy. Gregory the Great is also mentioned in his writings. According to the historian, Durandus, the hymn *Ut Queant Laxis* was composed by Paul the Deacon on a certain Holy Saturday when he found himself suffering from hoarseness of voice before having to chant the *Exsultet*. It has been speculated that the hymn was written in honor of Saint John the Baptist while Paul the Deacon was reflecting on the restoration of the voice of Zacharias, the father of John the Baptist.

Guido Aretinus aka Guido d'Arezzo (c. 0995 AD – c. 1050 AD)

Guido was born in Paris, France. He was a Benedictine monk and traveled to the city of Arezzo in Italy around 1025. He was a music theorist and wrote a theoretical work entitled *Micrologus*. He was the author of much of our present day music notation. He also developed what we know as solfa syllables or the solfeggio scale, which is a tool used by singers to learn chants and songs more easily. Today we know the solfeggio scale as seven ascending notes assigned to the syllables Do-Re-Mi-Fa-So-La-Ti. The original scale was six ascending notes assigned to Ut-Re-M-Fa-Sol-La. The syllables for the scale were taken from a hymn to St. John the Baptist, *Ut Queant Laxis*.

Guido may have been influenced by Boethius, a mystic of the 6th century, because he is mentioned in *Micrologus*. Boethius had also written five books on music fundamentals. He divided music into three parts.

Music of the cosmos/world – music related to astrology and numerology

Music of humanity – music related to the body and soul

Music of instruments – music produced by instruments or the human voice

The study of Boethius warrants further examination. This would be a good adjunct for anyone interested in furthering their understanding of the effects of sound frequencies.

Who is Dr. Joseph Puleo?

Dr. Puleo is a naturopathic doctor currently living in northern Idaho. Through a series of unusual circumstances beginning in 1974, Dr. Puleo has been guided into the unraveling of certain vibrational frequencies and other mysteries encoded in the Bible. He was introduced, through an open vision, to the Pythagorean method of numeral reduction. Using this method, he discovered six sound frequencies coded into the book of Numbers, chapter 7, verses 12-89. These frequencies are 396hz, 417hz, 528hz, 639hz, 741hz, and 852hz. The fact that these are vibrational frequencies was further confirmed when it was discovered that the frequency of 528hz is used in the restoration of DNA. It has a powerful effect upon the water molecules that support the DNA helix (according to Dr. Lee Lorenzen, Ph.D.).

How He Deciphered the Six Frequencies

Here is a quick synopsis of how the frequencies were deciphered. In the Bible, in the book of Numbers, chapter 7, verse 12 we find a reference to the first day. Moving down 6 verses, to verse 18, we find a reference to the second day, continuing down six more verses, to verse 24, we find a reference to the third day, and so forth until the final reference in verse 78 which is speaking of the twelfth day. What these verses have in common is a reference to a similar idea.

To arrive at the first frequency the actual verse numbers are added using the Pythagorean method of reducing a number to a single digit. Thus, Verse 12 is 1+2=3, verse 18 is 1+8=9, verse 24 is 2+4=6, verse 30 is 3+0=3, verse 36 is 3+6=9, verse 42 is 4+2=6, etc. until verse 78. The pattern here is 396, 396, etc. This is the first frequency.

The next frequency is found by looking at verse 13 which is speaking of an offering. Six verses down, which is verse 19, the same offering or idea is repeated, six verses down at verse 25 there is another repeat, etc. Thus, by using the Pythagorean method of reduction, again we find a pattern developed. This pattern is 417, 417, 417, etc. Now we have the second frequency. The remaining frequencies are arrived at in the same manner. When all is complete the frequencies are 396, 417, 528, 639, 741, and 852.

Translation of "Ut Queant Laxis"

THE SECRET WITHIN THE ORIGINAL SOLFA SYLLABLES

The original Gregorian chant was written in Latin. The solfa syllables were taken from the first stanza. Each line was divided in half and the first syllable of each half line was used.

Ut queant laxis Resonare fibris

Mira gestorum Famuli tuorum

Solve polluti Labii reatum

Sancte Iohannes

Literal translation:

In order that the slaves might resonate (resound) the miracles (wonders) of your creations with loosened (expanded) vocal chords. Wash the guilt from (our) Polluted lip. Saint John.

Expanded translation:

We, as prisoners, are crying out for release from our spoken expression of limited consciousness so that we might resonate with your expanded creative vibrations.

Enlarged translation:

The Divine Mind needs an unconfined and freely moving relationship with us that will resonate our speech, or the very fiber of our being, to produce a miracle of communication, which will solve, dissolve, and release the restrictions of our speech.

The Power of Intent and Intuition Applied with Sound

Definitions:

intent

1. Act of stretching out.
2. Having the mind, attention, or will concentrated on something or some end or purpose.

intuition

1. Quick perception of truth or knowledge without conscious attention or reasoning.
2. That which is perceived or known intuitively.

balance

1. A state of equilibrium or equality.
2. Equilibrium of the body.
3. Mental or emotional stability; sanity.
4. Harmonious proportion, as in the design or arrangement of parts.

What is the Intent Behind the Solfa Syllables?

Ut - preparatory tone to prepare the body, soul, and spirit to receive the intent of the next five tones (in order to receive)

Re - tone to begin resonance with the Divine (resound or balance frequencies)

Mi - tone to begin remarkable and extraordinary changes (miracles)

Fa - tone to seek out limitations imposed upon us (slaves to mindsets)

Sol - tone to loosen, release, unbind, untie, open, free (solve, resolve)

La - tone to open the vocal chords (release the lips)

Food for Thought

"When we encode the six ascending frequencies discovered in the Bible into the hidden matrix of the six solfa syllables, focusing our intent upon creating a resonance with the divine mind, we release our own consciousness from the prison of thought restriction."

"My intention is to balance and my intuition will guide me there."